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body. Sometimes he skips two or three dancers in the row, then turns back a little toward the left, suddenly turning away from the line in order to dash off in long dancing jumps, nimbly and gracefully forming a semicircle, or it may be even a circle, around the girls. Some performers deliberately kick up the sand with the tips of the feet during this maneuver. The precentor's work is very arduous; he drips with perspiration and, notwithstanding minor intermissions, he is usually quite exhausted at the end of the dance. Sometimes his colleague must take over the last part of the dance. In Ponto there were times when more than fifty girls and women were dancing in a row; then one precentor will not suffice, so two appear simultaneously, one dancing before the right wing, the other before the left, their songs and movements coinciding perfectly.

As noted by Pohl[m] and myself, the youths start their activity not at the first song, but as a rule only at the second or third. Almost always they hold some weapon while dancing—a club or arrow or, it may be, nothing more than a stick. Some make special staves for the purpose, tipping them with some sort of tassel. The dancer grasps the club by the butt, not by the handle. Almost always one or two of the dancers brings along a trumpet, which is either held in the hand or suspended on the back by a neck cord. It consists of (a) a bamboo tube blown by a lateral hole and often decorated with pretty twilling in two colors; and (b) a long gourd resonator set at an obtuse angle (padavą', *Lagenaria* sp.). (See pl. 27, *a*.) Sometimes a cow horn cemented to the tube serves as a funnel-shaped resonator, in which case the instrument is called hõ'hí. (See pl. 27, *b*.) It is blown in short, rapid blasts, especially before the dance and during intermissions, the fundamental and then the overtone becoming audible.

The youths, with legs outstretched, gently swing their knees, leaping and dancing in a body toward the girls as long as the precentor dances in front of the female line. But as soon as he turns away to execute his semicircle, the youths likewise retreat up to some thirty meters, leaping and yelling. In the dances held at daybreak they always utter a prolonged shout in chorus when starting a new stanza.

The first dance takes place between 3 and 4 A.M. The unmarried mepantúa and the wantons who sleep with them in the plaza are naturally not slow about taking their places, while the girls and young women who sleep in their mothers' homes and the women's husbands lag behind. The council had charged my hapín, Čatú, with the duty of tending to the requisite quorum of participants. Accordingly, as soon as the dance had begun he would go from house to house around the boulevard, rousing the truants and sending them to the plaza. He was particularly eager to have me accompany him on this circuit, hence woke me up before the rest, quite contrary at times to my convenience.

Toward 5 A.M. the chanting always grows extraordinarily wild and passionate. Anyone wishing to get a clear picture of Timbira dances ought to watch them at that time of day. Half an hour later the singing abruptly ceases. The precentor plants his rattle in the ground by its tip, turns about, and goes home, whereupon the dancers of both sexes withdraw and hurry off to bathe in the creek. Their place is then jointly taken by the chiefs and elders, who for the most part have already made their appearance to attend the close of the performance.

The second dance is held a little before sunset, whence its name, pǫtkammekre, and consists of only five songs. The number of participants is less than at the other dances. At this time the councilors are assembled for the second deliberation of the day. Certain minor ceremonies are customary on this occasion, such as the tasting of cultivated fruits, the presentation of persons discharged from seclusion, etc.

[m] Pohl, Reise, 2:206.

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The third dance usually commences after 7 P.M. subsequent to the councilors' meeting. It always has the largest attendance, which includes spectators, especially mothers, grandmothers, and aunts who come to watch their girls dance and later escort them home. As a rule the dance lasts until 9 P.M., but sometimes much later. From time to time Čątú, or sometimes one of the councilors, inspires the performers to greater efforts by admonitions, praise, and protracted shouting. At the close of the performance the married folk and the virgins go home, but the unmarried nepantúa and several wantons usually remain in the plaza at the station peculiar to them. A youth who has a mistress crawls under a mat with her that renders the couple invisible. Some one individual may sing on for himself for a while, then there is complete silence in the village until at 3 A.M. the precentor's rattle once more sounds his summons.

535 171

This mode of dancing seems common to all Timbira. I have seen it not only among the Rąmkō'kamekra, but also among the Krīkatí, Pụkóbye, Kre'pụ'mkateye, Krahō', and Apą'nyekra, and the Apinayé manner of dancing is extraordinarily similar.

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In addition, however, there are a number of dances for amusement into which the nocturnal dance for the most part merges, and of these I will describe the knee (mekonkrą̄ne mekrére) and the arrow dance.

The former I observed in 1933 about the time of the terminal ceremony of the pepyé, but it was not related to that initiation and might just as well have been performed at any other time. At 4 A.M. I was awakened by Čątú, who with another man was getting the girls together. Finally eighteen of them in the company of a precentor were squatting on their heels in a circle round a fire in the plaza. Singing with regularity, the precentor on his knees slid in a circle around the girls, at last vigorously shaking his rattle at one of them. Thereupon she also glided about on her knees, moved outside the circle, then backward in a circle in front of the precentor, moving her arms as in a dance, until she had returned to her position. This was repeated by each girl. Once the precentor glided to the right and the girl toward the left in a circle. In the meantime eight men marched in a slow dance step clockwise round the seated group and sang the "ilíre" song, which refers to popere, the electric eel (*Gymnotus* sp.).

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The arrow dance, a very jolly affair, was performed one evening almost at dusk. The participants were ten girls, a troop of youths, and a precentor. To one side, at the edge of the plaza, were camped the wakōkama in the station proper to their age class. The order of the dances was the customary one. One youth was holding a bow and arrow in his hand, of which the precentor relieved him during the dance, turning them over to a girl. She stepped out of the line, fitted the arrow to her bow while the dancers continued unperturbed, then with stretched bow chased away the quietly watching wakōkama. Next she turned to the dancing youths, pursued them, and at last discharged one of the arrows at a youth, who of course eluded it with agility. Thereupon she returned to her position, while the precentor turned the weapons over to another girl, etc. But when they had once more got into the youth's possession, he suddenly turned toward the girls, menacing them with the stretched bow so that they dispersed with cries of alarm. But presently they reunited, and the play went on. Sometimes the girls shot at the wakōkama without ever hitting anyone, and the young men responded to each shot with a loud "rrr!" Finally they suddenly leapt up and with uplifted clubs chased the girls in all directions. This ended the entertainment.

535 [832] 789

The dances hardly involve any erotic stimulation, but as a by-product some of

768 After the husband's death the widow and her
886 children are shielded from want by her brothers and sisters. A widower normally returns to his mother's house. He is really the one more deserving of pity, especially after decades of wedlock, when he is too old to remarry. Accordingly, two old widowers with adult daughters did not take the trouble to move to their matrilineal home, but for the rest of their lifetime remained with their girls. On the other hand, young widowers who contemplate remarriage leave the house of the deceased a few days after the death even if there should be issue. However, father and children visit each other, the former occasionally bringing the youngsters a gift consisting of victuals and in turn being entertained by them.

585 When a man moves into his mother-in-law's home, his social position alters only
571 with reference to this new relationship to the inmates of the house and to his age class in so far as he ceases to sleep with the bachelors in the plaza. Otherwise his social activities hardly suffer any change; of the many social units with which he is affiliated only the family takes cognizance of the cleavage between married and single men.

591 Strictly speaking, a husband cannot be said to "move" from his maternal to
593 his mother-in-law's home; he rather becomes a member of two households simultaneously, and I have always had the impression that he feels the bond with his mother's house as far closer than with his wife's. This is quite natural since the former is indestructible, while the latter may be dissolved any day. For example, a married man continues to turn over part of his game to his mother's household or has his wife do so. Either alone or in the company of his wife he will often spend a part of the day with his mother, who prepares food for both spouses. Usually a man also keeps part of his personal belongings at his mother's—if for no other reason, in order to preserve them from encroachments by his brothers-in-law. Further, as indicated above, a man who falls seriously ill goes back to his
[764] mother's, usually with his wife, to remain there till his recovery. If it is at all possible, a Timbira dies at his mother's house, where the corpse is invariably laid out.

604 At his mother's a man always is respected and decisively influences his sister's
[726] children, for whose support he is in part responsible in an emergency. His role in a niece's marriage has been noted; anciently, a nephew was his preordained companion in a raid against enemies and preceded him in an attack.

604 After the official council session and the subsequent chat in the plaza, that is,
● 512 about 7:30 P.M., the dignitaries and their male auditors by no means depart
593 straightaway to their wives, each rather regularly betaking himself to his matrilineal home, where he is an expected guest at that hour. As soon as he has seated himself there on a bed, his mother, sister, or niece serves him some food that has always been previously prepared for him. Not until he has eaten and uttered his opinion on family affairs does he leave for his wife's home.

MOURNING

765 Whenever a married Indian goes on a protracted journey—say, a begging jaunt
484 to one of the coastal state capitals—his wife goes into a mourner's seclusion until
593 his return. This retreat differs from that customary after a death only through the lack of lamentation and its possibly much greater duration. The woman ceases to cut her hair and to paint herself, puts on no decorative object, does not appear publicly, holds conversation only with her house mates, and rarely leaves her platform bed. Kentapí thus mourned over her absent husband from the beginning of August, 1930, until the beginning of April, 1931. Snr. Marcellino Miranda, the

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SINK; BATHING SCENE